

## "Princess Tra-la-la" Fine Example of Viennese Music

Offers Tender Romance Coherently Told in a Setting of Haunting Melodies That Are Well Sung by an Excellent Cast.

By JULIA CHANDLER.

Into the Inn of the Silver Lion strolls one day the Princess Marie on a lark. She is accompanied by her protesting Lady in Waiting who approves neither the incognito nor its serious consequences.

Taking the pair for domestics indulging an extravagance on their "day off" Niki, head waiter of the Silver Lion, becomes prodigiously familiar with Her Royal Highness, even condescending to her that he has been forced into his present menial position through disappointment in the expected production of his opera.

Now it so happens that the Silver Lion belongs to Hans Strammell and his wife Molly, bought with the assistance of Niki's small heritage before the advent of the Princess. But the hostelry has fared ill because of the rivalry of a one-time rival for the hand of Molly. With Marie comes good luck for Hans and his bride—good luck for all concerned save the man whose heart has been lost before he is aware of the royalty of his recipient.

But the end is not yet, for the tale of "The Princess Tra-la-la," which had its first Washington presentation at the New National Theater last evening, is one of a love that defies court conventions; scandalous traditions; relinquishes royal rights for its own sake.

One isn't sure of happiness for the dominating characters of this delightful opera, however, until the last curtain is ready to descend, for the final act finds the Princess Marie (or "Tra-la-la," as she is affectionately called because of her songbird propensities) attired in bridal array, proceeding to meet her affianced husband at the altar, when Niki caresses the strings of his violin into telling all the love and anguish of his heart when the princess not only hands him the contract for the belated production of his opera, but renounces her exalted estate that she may answer the call of her loving heart.

As improbable as a fairy story, this romance is yet a refreshing thing because of its sweet simplicity, and the admirable coherency with which it is told, furnishing a dramatic interest quite as absorbing as the delightful score which has been furnished by Leo Ascher.

And that is unrestricted praise for "Princess Tra-la-la" offers innumerable exquisite melodies, some of which equal Franz Lehar's most haunting Viennese songs in either the never-to-be-forgotten "Merry Widow," or his "Alone at Last," which has been running all this season at the Shubert Theater in New York. Although it was Mr. Lehar who whetted our appetite for the lilting waltz strain, he has given us nothing more delightful than Mr. Ascher's "The Swallow and the Lark," "On the Blue Danube Bank," and "Fate Is Such a Mystic Puzzle," while there are a score of other numbers in the piece which have a rollicking swing that cannot fail to win for them popular favor.

In selecting a cast to interpret the book and lyrics, which were furnished in the German by Julius Brammer and Alfred Grünwald and adapted for the English stage by Matthew Woodward, as well as Mr. Ascher's beautiful score Andreas Dippel has again proven himself an astute and discriminating impresario for the three-act Viennese operetta, flawlessly presented by a cast which extracts from it full measure of both vocal and dramatic value.

In the title role is Phyllis Partington, who gives an excellent dramatic performance opposite George B. Baldwin as "Niki," and shares honors with him in the rendition of "The Swallow and the Lark," of which song last night's audience seemed unable to hear enough. Miss Partington sings with clearness and sweetness, and presents numerous bewildering sartorial effects, while Mr. Baldwin scores new vocal and histrionic laurels as the hero of the piece.

Emmy Nicklass, the much-heralded soprano from Dresden, is a bit too buxom to fulfill the advance promise of daintiness, but is sufficiently vivacious and spontaneous to create a distinct liking for her "Molly," despite an occasional strident tendency in her vocalization. She plays the part with a deal of dash, and distinguishes her oft-recurring vocal numbers with a flash of spirit that will probably go a long way in winning her success in this her first English speaking role in America.

In less exacting parts Angelo Lippich capably assists Miss Nicklass in several of her best songs. Allan Ramsay gives a satisfactory performance as Molly's father, who wants her to sell her heart for the gold of a bloated male bled excellently pictured by Henry Vogel, while Alice Galliard, as the lady in waiting, Leah, a Picon as a youthful waiter, and a long cast, including Guy Kendall, Claire Chastreux, Rita Greene, Madeline Carmin, Marion Clifford and Pupita Leon, in diverting terpsichorean features, maintain the artistic standard of a production that comes easily up to that which Mr. Dippel gave us of "The Liliac Domino" in point of book, music, orchestration, staging and costuming—exactly the sort of piece in the sustained dramatic interest of its book and in the youthfulness and charm of its chorus.

Keith's—Vaudeville.

Mirth, melody, and brilliance all combine to provide splendid entertainment at Keith's this week. There are a number of very clever people on the program, chief among these being, of course, Sam



EMMY NICKLASS, Making her English-speaking debut in "Princess Tra-la-la"—National.

Bernard in a German dialect monologue. It is to laugh while Mr. Bernard is on the boards. His remarks on present political and social conditions brought down the house. Then there was dear old Mrs. Thomas Whitfield in a sure-fire comedy "The Golden Night," which displays her rich art and ripened experience; dainty Bessie Wynn, returned after a long absence reinforced by several gorgeous gowns; and William Pruette renders "I Want What I Want When I Want It," with the same resonant basso that was one of the features of "Mile Modiste."

Edgar Allen Woolf has provided Mrs. Whitfield with a pleasing playlet in "The Golden Night." Fifty candles twinkle upon an anniversary cake, representing the fifty years of the Whitfields' wedded life, for the old folks are celebrating the event of their little country home. Just as they drink to the happy occasion, their daughter appears in tears and announces that she has left her hubby. It develops that the misunderstanding has been due to the fact that the young couple were each a little too sporty.

The old folks quickly discover the source of the difficulty and, in the end, they reunite the young couple, and their daughter and her husband depart, they blow out the anniversary candles and all down by the fireside, Pa Whitfield wraps a shawl about Ma Whitfield's shoulders—this is "The Golden Wedding Night." Mrs. Whitfield is delightful as the dear old lady, herself, and James Macduff gives efficient support as Pa Whitfield. The young couple are capably portrayed by Peggy Dale and Jack Sears. This is one of the pleasantest playlets seen in vaudeville in a long time.

Bessie Wynn's laughing, languid eyes, and handsome gowns are a big asset of the bill. She sang a half dozen songs quite alluringly—one of them a little recitative about blood and war was most vivid. William Pruette offers a miniature operetta, "A Holland Romance," supported by the excellent choir, Edna Hager, and Lillian Van Arsdale. Prof. C. Clark's orchestra lent effectiveness to the offering.

But the four prominent headliners haven't the show all to themselves, for Hal Harris and Jack Manion in "Uncle Jerry," at the opera, were his laugh winners, and Thomas Patricia and Ruby Myers also scored in songs and dances. The Brightons set some remarkable pictures from a heap of miscellaneous rage, and Merlan's large troupe of dog-actors are fine.

Belasco—German War Pictures.

The greatest and most daring picture ever taken by a photographer is shown at the Belasco Theater all this week. This picture has cost the life of two men. Men are seen killed by the score as they attack a French village. The entire and actual operation of assault is seen. These pictures also show the French in retreat, the method the allies use in fighting their battles, which is exceptionally interesting. Not alone do these pictures show the military efficiency, but also show the human side of the army feeding the poor inhabitants of the villages.

Polk's—"On Trial." Elmer Reizenstein is a philosopher; "On Trial" proves it. When you can take your audience as one man and so interest him as to make him feel he is one of the jury, elicit his sympathy for your prisoner or his sympathy for the man through the devious paths made by the testimony of the witnesses, so that he becomes not only an auditor, but bends all his personality to unravel the mystifying plot himself, it may be claimed you have put something over the footlights.

The Polk Players in their initial performance did just this with the remarkable melodrama by Mr. Reizenstein. "On Trial" is, of course, started in the middle of the last act of an ordinary play; the court room where the arraignment is stated and the first witness called. There follows the testimony of the wife of the murdered man, the scene changes to her home on the night of the murder and all the principles enact the story as told to the jury by the wife. We see the murder committed, scene we hear the testimony of the prisoner's daughter, which clears up a part of the cause for the killing.

Each furor in the audience begins to find the evidence together, until he finds all points accounted for in his own mind by the time a jury decision is reached.

The company did excellent work in this complicated "retro-active" play. As the prisoner, A. H. Van Bernton was exceptionally fine, particularly in the second act, where his happy homecoming is staged, played in brilliant contrast to his hopeless appearance in the courtroom scenes.

Loew's Columbia—"For the Defense."

"For the Defense," in which Fannie Ward plays the leading role, pleased the audiences at Loew's Columbia yesterday. Miss Ward is seen as Fidele, a little French girl, who is sent to this continent to enter a convent. In New York she meets with a disreputable character, but later escapes from him. One of the two men who had befriended Fidele was falsely accused of murder and he goes to Canada, taking Fidele with him, where they secure employment on a ranch. The police locate him and fetch him back to New York and Fidele insists on coming back, too. In New York, by a clever bit of work, Fidele forces a confession from the real murderer and, after scenes during the picture, one especially thrilling scene is where the police by the use of the ditagraph secure the confession of the criminal. The Burton Holmes picture of the midwestern Annapolis is interesting. The midwestern show march to their classes, drilling on the campus and competing in a very exciting sailing race on the bay. There is also a fine picture of the enlisted marines who go through the work of regular soldiers on land duty. A Bray cartoon, "How Dizzy Got to Heaven," completes a very pleasing program. Constance Collier will be seen Thursday, Friday, and Saturday in "The Code of Marcia Gray."

Alma Bauer and Coleman make a great hit in their rendition of Ernest Ball's popular ballad, "Daughter of Mother Machree." Anna Mae Bell, Edward Vincent, Florence Darley, Phil Peters, with the first two named (Coleman and Bauer) are a splendid sextet, and besides are very entertaining individually. Hazel is a compliment to the selective ability of the producer, for the girls are unusually good-looking.

The absence of tiresome horseplay throughout the performance is not missed, and there is substituted a merry variety of musical excitement and intelligent humor that accounts for the fact of few dull moments during the evening.

Cosmos—Vaudeville.

An atmosphere of mystery pervaded the Cosmos theater at its performances yesterday from the time the Zancig mind readers, thought transferers and other things, with a dummy performance until its close. One of them passed quickly through the audiences in search of trinkets, coins, and other things which were quickly described, names given in full and other descriptions being as quickly furnished by the other member of the family from the stage, following this came the reading of the "Crystal Globe" for questions asked throughout the audience which were not passed to the stage were repeated and answered by Mr. Zancig who sat beside the mysterious globe on the stage.

A fine bill of vaudeville, in addition, opened with Ed Estus in some remarkable balancing on a tower of chairs, bottles and other things, with a dummy balanced on his head all the while. Lewis and White two attractive girls with good voices sang new songs in character costume, winning much applause, and Paula and Boyton contributed some jocular dialogue, a clever juvenile song by the girl and some graceful dancing. Harry Brooks, assisted by Katharine Clinton and company, in an excellent character sketch won laughter and applause especially with his funny climax and the Gallieris Four, accounted the best Italian musicians in vaudeville, contributed some fine instrumental selections featuring especially a gifted youngster with the flute and the piccolo. The Hearst Bell news pictures headed attractions and the photo production, "Thou

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Garden—"Honor's Altar."

Bessie Barricade was seen on the screen yesterday at Moore's Garden Theatre, where she headed the double feature program in Thomas Ince's "Honor's Altar." The play tells the effect of a self-made captain of industry who tries to rid himself of the wife of his youth because of an unscrupulous accomplice. The midwestern show march to their classes, drilling on the campus and competing in a very exciting sailing race on the bay. There is also a fine picture of the enlisted marines who go through the work of regular soldiers on land duty. A Bray cartoon, "How Dizzy Got to Heaven," completes a very pleasing program. Constance Collier will be seen Thursday, Friday, and Saturday in "The Code of Marcia Gray."

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## D. J. KAUFMAN DINES MAN'S STORE WORKERS

Head of Firm Tenders Seventeenth Annual Banquet to Employees at Harvey's.

The seventeenth annual dinner given to employees of the Men's Store by D. J. Kaufman, was held last night at Harvey's. Ever since D. J. Kaufman began business at 1005 Pennsylvania avenue, he has celebrated "stock-taking time" by inviting his employees and some of his personal friends to meet with him at dinner.

These dinners have become famous throughout the country. There were guests present last night from New York, Boston, Baltimore, Rochester, Buffalo, Cleveland, Norfolk, Richmond and Detroit, with just enough Washingtonians to properly leave the entertainment. Some of them had been "D. J.'s" guests on former occasions.

Of the employees who sat at his board last night, many had attended the first annual dinner. Few had been connected with the Men's Store less than a dozen years.

A feature of the evening which made a lasting impression, was the presentation of a loving cup to Mr. Kaufman by his employees.

There were songs and stunts dealing with experiences of the co-workers during the year, and these furnished much amusement. J. Harry Cunningham was toastmaster.

York daily and it looks like an easy proposition until he starts in to accomplish his purpose. His first effort results in a bad automobile wreck and he gains about three lines in an obscure corner of the papers; his second adventure, when he attempts to lick a popular pugilist star, lands him in jail and this third attempt leads to intoxication and incarceration aboard a ship bound for Vera Cruz. As the vessel is passing Atlantic City he swims ashore, and starts walking back to New York. On the way he is instrumental in saving a huge railroad wreck, planned by a gang of "yegg-men," and is rewarded by seeing his picture in the papers. Mr. Fairbanks is supported by Loretta Blake, Clarence Butler and others. The added feature is Mack Sennett's farce comedy, "His Auto Ruination," with the stellar roles played by Mack Swain and May Buech. On Wednesday and Thursday Hamilton Revelle will be seen in a sensational photoplay entitled "The Price of Malice." The auxiliary attraction will be Rose Melville in "She Came, She Saw, She Conquered."

Grandall—"The Unpardonable Sin." In "The Unpardonable Sin," the World Film feature which was shown at Grandall's yesterday and which is being repeated today, Holbrook Blinn still further demonstrates his versatility. The story of this picture deals with the life of a man who sinks to the utmost depths of degradation through his craving for strong drink, but who inspired by the spirit of revenge, drugs himself back out and to hold in his hand the happiness and well-being of his old enemy. The

millions of people who are both excited with anticipation of his apella, stomach trouble, rheumatic stiffness, others who have hollow skins, blood disorders and sickly complexions are urged to get a quarter pound of limestone phosphate from the drug store. This will cost very little, but is sufficient to make anyone a pronounced crank on the subject of internal sanitation—Adv.

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power of his personality fairly vibrates the screen as he portrays the regeneration, his triumph over his enemy and then his supreme sacrifice. The greater part of the action transpires in New York City, in the heart of its social and financial life. It is to be doubted whether Mr. Blinn has been surrounded by as capable and well-rounded-out a cast in his entire career as a photoplayer. It includes such well-known players as Helen Fulton, Lila Haywood, Chester, Walter D. Green, William A. Morton and Charles D. Mackay.

British Steamer Again Affre.

St. John, N. B., March 13.—For the second time in twenty-four hours fire broke out early today on board the British steamer Malatus. The fire was preceded by a series of explosions, which are believed to have been caused by calcium carbide in her cargo.

DRINK A GLASS OF REAL HOT WATER BEFORE BREAKFAST

Says We Will Both Look and Feel Clean, Sweet and Fresh and Avoid Illness.

Sanitary science has of late made rapid strides with results that are of untold blessing to humanity. The latest application of its untiring research is the recommendation that it is as necessary to attend to internal sanitation of the drainage system of the human body as it is to the drains of the house.

Those of us who are accustomed to feel dull and heavy when we arise, splitting headache, stuffy from a cold, foul tongue, nasty breath, acid stomach, can, instead, feel as fresh as a daisy by opening the sluices of the system each morning and flushing out the whole of the internal poisonous stagnant matter.

Everyone, whether ailing, sick or well, should, each morning before breakfast, drink a glass of real hot water with a teaspoonful of limestone phosphate in it to wash from the stomach, liver and bowels the previous day's indigestible waste, sour bile and poisonous toxins thus cleansing, sweetening and purifying the entire alimentary canal before putting more food into the stomach. The action of hot water and limestone phosphate on an empty stomach is wonderfully invigorating. It cleans out all the sour fermentations, gases, waste and acidity and gives one a splendid appetite for breakfast. While you are enjoying your breakfast the phosphated hot water is quietly extracting a large volume of water from the blood and getting ready for a thorough flushing of all the inside organs.

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